

record research

THE MAGAZINE OF RECORD STATISTICS AND INFORMATION

30 CENTS



SUPERIOR RECORDS

ELECTRICALLY RECORDED

APRIL, 1932



FAMILIAR MELODIES — VOCAL

- | | | |
|--------|--|----------------------|
| 2788 { | Charlie Brooks (With Guitar Acc.) | Bradley Kincaid |
| | Old Number Three (With Guitar Acc.) | Bradley Kincaid |
| 2789 { | The Prisoner's Radio (Guitar and Harmonica Acc.) | Harmonica Jim |
| | Answer To The Gypsy's Warning (Guitar and Harmonica Acc.) | Harmonica Jim |
| 2791 { | My Bones Is Gonna Rise Again (Duet with Instrumental Acc.) | Caldwell and Bunch |
| | Gonna Have A Good Time Tonight (Duet with Instrumental Acc.) | Caldwell and Bunch |
| 2792 { | I'll Remember You Love In My Prayers (Guitar Acc.) | The Texas Ranger |
| | All Aboard For Blanket Bay (Guitar Acc.) | The Texas Ranger |
| 2793 { | Vagabond Yodel (With Yodel—Guitar Acc.) | The Vagabond Yodeler |
| | No More To Ride The Rails (With Yodel—Guitar Acc.) | The Vagabond Yodeler |

FAMILIAR MELODIES — INSTRUMENTAL

- | | | |
|--------|--|-----------------------------|
| 2794 { | Dill Pickle Rag (Guitar, Banjo, Fiddle and Mandolin) | West Virginia Ridge Runners |
| | Rag Time Annie (Guitar, Banjo, Fiddle and Mandolin) | West Virginia Ridge Runners |

FAMILIAR MELODIES — SACRED

- | | | |
|--------|--|-----------------|
| 2799 { | Life's Railway To Heaven (Duet—Guitar Acc.) | Harper and Hall |
| | What A Gathering That Will Be (Duet—Guitar Acc.) | Harper and Hall |

DANCE

- | | | |
|--------|---|------------------------------|
| 2800 { | The Wooden Soldier And The China Doll (Fox Trot—Vocal Chorus) | Hal Denman and His Orchestra |
| | Snuggled On Your Shoulder (Fox Trot—Vocal Chorus) | Hal Denman and His Orchestra |
| 2801 { | Sweet Georgia Brown (Novelty Fox Trot) | Superior Dance Kings |
| | In The Shade Of The Old Apple Tree (Novelty Fox Trot) | Harold Johnson and His Orch. |

POPULAR VOCAL

- | | | |
|--------|---------------------------|-----------------|
| 2795 { | Just Friends (Piano Acc.) | Maurice LeFevre |
| | Home (Piano Acc.) | Maurice LeFevre |

PIPE ORGAN

- | | | |
|--------|-----------------------|---------------|
| 2796 { | Abide With Me | Raymond Adams |
| | Nearer My God To Thee | Raymond Adams |

HAWAIIAN GUITARS

- | | | |
|--------|--|--------------------|
| 2790 { | Bells Of Avalon (Hawaiian Guitars—Vocal Refrain) | Herbert Brothers |
| | Southern Moon (Hawaiian Guitars—Vocal Refrain) | Lawson's Hawaiians |

The SUPERIOR Catalog by George W. Kay

What was once considered an extremely rare catalogue, information-wise, SUPERIOR shall now become as well-known as our most common record labels, in fact even more so. MR. GEORGE KAY, the noted Gennett scholar, has given us permission to reproduce for RR a portion of a fabulous Gennett ledger in his possession which contains all that is to be known of the Superior label. After much deliberation we decided on the format for transcribing the ledger sheets. Mrs. Ann Danberg Charters helped immeasurably with the layout and the typing.

Here is an example of our format including a typical record entry to be found in the following compilation.

2636 GN17292 Got Them Drunken Blues (Vocal With Guitar & Harmonica Acc.) Bill Cox, CLYDE ASHLEY. (Bill Cox-Pay Julia Cox)
2636 GE16553 The Hand Car Yodel (Vocal With Yodel) (Guitar Acc.) CLYDE ASHLEY (Bill Cox-Pay Julia Cox)
Apr. 30, 1931-Oct. 31, 1932:2350

A - Title

1. 2636 refers to the Superior catalog number.
2. GN 17292 is the Laboratory (master) number. As far as we know this number never appears on the Superior label or wax.
3. Get Them Drunken Blues (Vocal with Guitar & Harmonica Acc.) Bill Cox are the title, instrumentation and composer credits respectively.
4. CLYDE ASHLEY in upper case is the performer credits appearing on the Superior label.
5. (Bill Cox-pay Julia Cox) is the performer royalties category. This entry often gives away the identity of pseudonym which was a common practice of Superior to mask the actual performer. In this case there is little doubt that CLYDE ASHLEY was a bogus nomen for the well-known Bill Cox.

The same procedure refers to the B title 'The Hand Car Yodel' except for the portion immediately following the performer royalties.

6. Apr. 30, 1931-Oct. 31, 1932:2350 Indicates the first and last dates, 'Shipped for Month', and the number immediately following the colon: is the total amount shipped.



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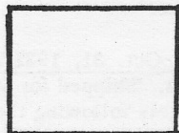
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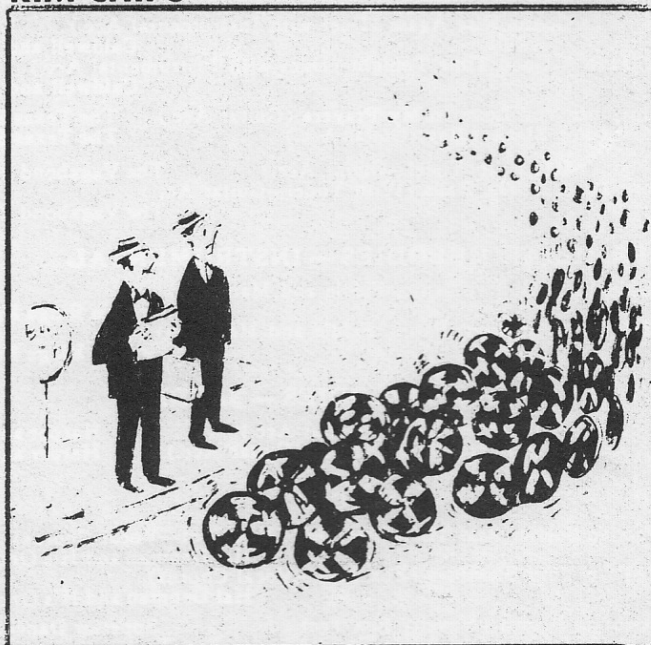
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RIM CHIPS

Harris



"I see Record Research is moving again."

- 2501 GEX2790A Kiss Waltz (Waltz) (From Dancing Sweeties) Dubin, Burke, TED WILLIAMS & HIS ORCHESTRA. (Contract Rec'd.)
2501 GEX1079A Little Love Notes (Waltz) Harry Squires, AL MORRIS & HIS PLAYMATES. (None) Dec.31,1930-June 30,1932:403
- 2502 GEX2778A If I Could Be With You One Hour To-Night (Fox Trot) Creamer-Johnson, KARL SHERMAN & HIS ORCHESTRA. (Contract Rec'd.)
2502 GEX1172 Night Time Is Love Time (When I'm With You) (Fox Trot) Davis, Johnson, MEMPHIS MELODY MEN. (None) Dec.31,1930-Feb.29,1932:373
- 2503 GEX2777A Go Home And Tell Your Mother (Fox Trot) (From Love In The Rough) Fields and McHugh, KARL SHERMAN & HIS ORCHESTRA. (Contract Rec'd.)
2503 GEX1175 I've Got Somebody New (Fox Trot) Williams, MEMPHIS MELODY MEN. (None) Dec.31,1930-Jan.30,1932:263
- 2504 GEX2775A I'll Be Blue Just Thinking Of You (From Now On) (Popular Vocal) Whiting, Wendling, DAN LESLIE. (Contract Rec'd.)
2504 GEX1166A I'm Leaving You (Popular Vocal) Costello-Maisto, JACK SMITH. (None) Dec.31,1930-Feb.29,1932:292
- 2505 GEX2773A When The Organ Played At Twilight (Popular Vocal) Wallace, Campbell, & Connelly, DAN LESLIE. (Contract Rec'd.)
2505 GEX1165B Just A Waltzing Melody (Popular Vocal) Dale, Cyra, JACK SMITH. (None) Dec.31,1930-March 31,1932:569
- 2506 GEX2766A I'm Yours (Fox Trot) (From Leave It To Lester) Green & Harburd, SAM LANIN'S ORCHESTRA. (Contract Rec'd.)
2506 GE 16595 Sing A Song (Fox Trot) Bert Stock & Hap Swanson, KEITH MILLER'S RAMBLERS. (None) Jan.31,1931-Jan.30,1932:189
- 2507 GEX2763A Moonlight On The Colorado (Popular Vocal) (Duet) Moll-King, BOB & DICK. (Contract)
2507 GEX1199A In That Old Family Album Of Mine (Popular Vocal) Stevens, JACK SMITH. (None) Dec.31,1930-July 31,1932:1961
- 2508 GEX2762 Confessin' That I Love You (Popular Vocal) (Duet) Neiburg-Daugherty-Reynolds, BOB & DICK. (Contract Rec'd.)
2508 GS 17005 Picture Just You And Me (Popular Vocal) Alvin Crocker, RUSSELL HOFFMAN. (Contract Rec'd. Alvin Crocker, Berry Anderson) Dec.31,1930-Feb.29,1932:249
- 2509 GEX2753 Just A Little Closer (Fox Trot) (From Remote Control) Johnson, TED WILLIAMS & HIS MUSIC. (Contract Rec'd.)
2509 GEX1173 How Long Must I Wait For You (Fox Trot) Stilwell, MEMPHIS MELODY MEN. (None) Dec.31,1930-Mar.31,1932:200
- 2510 GEX2752B Bye Bye Blues (Fox Trot) Hamm, Bennett, Lown, Gray, TED WILLIAMS & HIS MUSIC. (Contract Rec'd.)
2510 GEX 1196 Memphis Bound (Fox Trot) Fielder, DeRose, Banta, THE WHITE WAY REVELERS. (None) Dec.31,1930-Feb.29,1932:353
- 2511 GEX2728A Betty Co-Ed (Fox Trot) Fogarty-Valee, JACK WESTBROOK & HIS ORCHESTRA. (Contract Rec'd.)
2511 GEX 1209 Bless Her Little Heart (Fox Trot) Denniker, AL MORRIS & HIS PLAYMATES. (None) Dec.31,1930-May 31,1932:585
- 2512 GEX2713B Dancing With Tears In My Eyes (Waltz) Dubin, Burke, KARL SHERMAN & HIS ORCHESTRA. (Contract Rec'd.)
2512 GEX1119A Caroline (Fox Trot) Yellman, Squires, EMIL RUCKER & HIS BOYS. (None) Dec.31,1930-Feb.20,1932: 468
- 2513 GN 17055 Somewhere In Old Wyoming (Popular Vocal) (Duet) Lesser-Harlin, HILL & DALE. (Contract Rec'd Donald M. Ross)
2513 GEX16651A Mother Dear (Do You Hear Me Calling You) (Popular Vocal) (Duet) Arthur Denny Larkin, WARD & SCOTT. (Contract Rec'd) Dec.31,1930-Feb.29,1932:856
- 2514 GEX16888E Little White Lies (Fox Trot) Walter Donaldson, HAMILTON PARK SUPERADERS. (Contract Rec'd Stanley Bartowsky)
2514 GEX1109A Whispering Eyes (Fox Trot) Carr, Squires, Paul, AL MORRIS & HIS PLAYMATES. (None) Jan.31,1931-Jan.30,1932:243
- 2515 GEX2774A I Still Get A Thrill (Thinking Of You) (Popular Vocal) Davis, Coots, DAN LESLIE. (Contract Rec'd.)
2515 GS 17006 I'm Just A Dreamer Of To-Morrow (Popular Vocal) Alvin Crocker, RUSSELL HOFFMAN. (Contract Rec'd Alvin Crocker, Berry Anderson) Jan.31,1931-Mar.31,1932:269
- 2516 GE 16234 Ellis March (Hawaiian Guitars) HONOLULU HARMONY BOYS. (Frank Lokas)
2516 GE 16148 Hawaiian Love (Hawaiian Guitars) HONOLULU HARMONY BOYS. (Frank Lokas) Dec.31,1930-Mar.31,1932:395
- 2517 GE 17038 Over The Waves (Two Fiddles, Guitar & Bass) DAVE DAWSON'S STRING BAND. (A.J.Green)
2517 GEX17033A Sea Shore Waltz (Two Fiddles, Guitar & Bass) DAVE DAWSON'S STRING BAND. (A.J.Green) Dec.31,1930-Aug.31,1932:939
- 2518 GEX17098B Little White Lies (Hawaiian Guitars) Walter Donaldson, HAWAIIAN SUPERADERS. (Contract Rec'd Marvin A. Nash)
2518 GEX17088A Old Plantation (Hawaiian Guitars) King, THE KEOKI ENTERTAINERS. (Francis Lei) Dec.31,1930-Jan.30,1932:433
- 2519 GN 17044 Fire On The Mountain (Fiddle, Banjo & Guitar) BUDDY YOUNG'S KENTUCKIANS. (Phineas Martin)
2519 GN 17048 Going To Jail (Fiddle, Banjo & Guitar) BUDDY YOUNG'S KENTUCKIANS. (Phineas Martin) Dec.31,1930-May 31,1932:892
- 2520 GEX17028 I Learned About Women From Her (Vocal With Fiddle & Guitar Acc.) BERT CARSON. (Jack Golding)
2520 GEX16432A My Red Haired Lady (Vocal With Guitar Acc.) BERT CARSON. (Lew Childre) Dec.31,1930-May 31,1932:850
- 2521 GEX16986 Creole Girl (Vocal with Guitar & Harmonica Acc.) FRANK STANTON. (Walter Coon, Walter Hamaker, Louis Bawmbach)
2521 GEX16985 Fond Affection (Vocal with Guitar & Harmonica Acc.) FRANK STANTON. (Walter Coon) Dec.31,1930-July 31,1932:605
- 2522 GEX16929 I Don't Want You Mama (Vocal with Yodel) (Guitar Acc.) Howard Keesee, JOHN BURTON. (Howard Keesee)
2522 GEX16930 Going Down In Georgia (Vocal with Yodel) (Guitar Acc.) Howard Keesee, JOHN BURTON. (Howard Keesee) Dec.31,1930-Feb.29,1932:583
- 2523 GEX16745 Advice To Husband Seekers (Vocal Duet with Mandolin & Guitar Acc.) DICKSON & CARROLL. (Warren Caplinger)
2523 GEX16743 Advice To Wife Seekers (Vocal Duet with Mandolin & Guitar Acc.) DICKSON & CARROLL. (Warren Caplinger) Dec.31,1930-Feb.29,1932:667
- 2524 GEX16672A O How I Miss You Tonight (Vocal With Recitation) (Guitar Acc.) WALTER REGAN. (Frank Welling)
2524 GEX16671 Just As Your Mother Was (Vocal With Recitation) (Guitar Acc.) WALTER REGAN. (Frank Welling) Dec.31,1930-June 30,1932:778
- 2525 GEX16611 A Mother's Plea (Vocal With Organ & Guitar Acc.) GEORGE HOLMES. (Contract Rec'd W.C. Childers)
2525 GEX16617B Bring Back My Wandering Boy (Vocal With Organ & Guitar Acc.) GEORGE HOLMES. (W.C. Childers) Dec.31,1930-Mar.31,1932:571
- 2526 GEX16524 I Tickled Her Under The Chin (Vocal With Mandolin & Guitar Acc.) Asa Martin, EARL BOWERS. (Doc Phil Roberts)
2526 GEX16523 Barefoot Boy With Boots On (Vocal With Mandolin & Guitar Acc.) EARL BOWERS. (Doc Phil Roberts) Dec.31,1930-July 31,1932:1505
- 2527 GEX16301 Fair Florella (Vocal With Guitar & Harmonica Acc.) DAN WEBER. (P. L. Ryan)
2527 GEX16303 Gliding Down The Stream (Vocal With Guitar & Harmonica Acc.) DAN WEBER. (P. L. Ryan) Dec.31,1930-April 30,1932:283
- 2528 GEX16047 I Sit Broken Hearted (Vocal With Guitar Acc.) ALVIN CRAWFORD. (C. A. West)
2528 GEX16048 Oh! Willie Come Back (Vocal With Guitar Acc.) ALVIN CRAWFORD. (C. A. West) Dec.31,1930-July 31,1932:609
- 2529 GEX15686 Will You Meet Me Up There (Sacred Vocal With Piano Acc.) Theodore & J.L. Sisk, CHARLESTON SACRED QUARTETTE. (J. W. Parkam)
2529 GEX15695 I'll Serve The King Of Glory (Sacred Vocal With Piano Acc.) Rowe, CHARLESTON SACRED QUARTETTE. (J. W. Parkam) Dec.31,1930-Sept.30,1932:978
- 2530 GN17114 Dying For Some One To Love Me (Vocal With Guitar Acc.) MARTIN KING. (Benjamin Kincaid)
2530 GN17115 We Parted By The Riverside (Vocal With Guitar Acc.) MARTIN KING. (Benjamin Kincaid) Dec.31,1930-May 31,1932:642
- 2531 SL17015B Mountain Waters (Hawaiian Guitars) (Duet) AKANA & KAAI. (Frank Plada)
2531 SL17013C Frat (Hawaiian Guitars) (Duet) AKANA & KAAI. (Frank Plada) Dec.31,1930-Feb.20,1932:404
- 2532 GEX2796A Always In All Ways (Fox Trot) (From "Monte Carlo") Robin,Whiting & Harling, SAM LANIN'S ORCHESTRA. (Contract Rec'd.)
2532 GEX1122 Oh Daisy (Fox Trot) Squires, EMIL RUCKER & HIS BOYS. (None) Dec.31,1930-May 31,1932:61
- 2533 GEX16330A Crazy Joe (Banjo Duet) Reser, MANSFIELD & HALL. (Contract Rec'd Mansfield Patrick)
2533 GEX16140 My Lady (Banjo Solo With Guitar Acc.) W.J. NICHOLSON. (Will J. Nicholson) Dec.31,1930-Mar.31,1932:422
- 2534 GEX2776A My Baby Just Cares For Me (Fox Trot) (From "Whoopee") Kahn,Donaldson, KARL SHERMAN & HIS ORCHESTRA. (Contract Rec'd.)
2534 GEX1210B Hot Coffee (Fox Trot) Costello, Krueger, AL MORRIS & HIS PLAYMATES. (None) Dec.31,1930-Mar.31,1932:315
- 2535 GEX1405A Onward Christian Soldiers (Sacred Vocal With Instrumental Acc.) Baring-Gould, Sullivan, THE SANDERSON QUARTETTE. ()
2535 GEX1305A Rock Of Ages (Sacred Vocal Duet With Instrumental Acc.) Hastings, BRAXTON & WEBER. () Dec.31,1930-Dec.31,1932:568
- 2536 GN17097 Plow Boy's March (Guitar, Banjo, Mandolin & Bass) Walter Cobb, CUMBERLAND STRING BAND. (Hacks String Band)
2536 GN17103 Wink The Other Eye (Two Fiddles, Mandolin, Banjo, Two Guitars, Bass) W.V. Garrett, CUMBERLAND STRING BAND. (Hacks String Band) Dec.31,1930-Oct.31,1932:880
- 2537 GEX16991A I Played On My Spanish Guitar (Vocal Duet Acc. By Two Guitars) HAYES & JENKINS. (Johnson Bros.)
2537 GN17076 Going A Courtin' (Vocal Duet Acc. By Two Guitars & Harmonica) Fletcher & Foster, SEXTON BROS. (David Fletcher, Gwin Foster) Dec.31,1930-July 31,1932:1117
- 2538 GEX16812 Nobody's Darling On Earth (Vocal With Yodel) (Guitar Acc.) FRANK DUNBAR. (Raymond Render)
2538 GEX16448 Tennessee Yodel (Vocal With Yodel) (Acc. by Two Guitars) R.J. Ferguson, G.E. LANCASTER. () Dec.31,1930-Nov.30,1932:1445
- 2539 GEX17089 My Trouble Blues (Fiddle & Guitar) BERT MOSS & JOE LONG. (Byrd-Meere Cancelled. Jess Johnson)
2539 GEX17087A Killin' Blues (Fiddle & Guitar) Jess Johnson, BERT MOSS & JOE LONG. (Byrd-Meere Cancelled. Jess Johnson) Jan.31,1931-June 30,1932:1038
- 2540 GN17230 Beyond The Blue Horizon (Popular Vocal) (Duet) Whiting & Harling, DON & JACK. (Contract Rec'd Donald M. Rose)
2540 GN17291 Somebody (Popular Vocal) (Duet) W.H. Pease, DON & JACK. () Jan.31,1931-April 30,1932:244

2541 GN17323B Three Little Words (Fox Trot) (From Check and Double Check) Kalmar-Ruby, JOE TERRY & HIS ORCHESTRA. (Contract Rec'd Jack Walkup)
2541 GEX1080A If I Had My Way About My Sweetie (Fox Trot) Palmer & Williams, AL MORRIS & HIS PLAYMATES. () Dec.31,1930-Mar.31,1932:547

2542 GN17127A Just An Old Fashioned Locket (Vocal With Guitar Acc.) PHIL MONTGOMERY. (Dick Parman)
2542 GEX1486B That Old Covered Bridge (Vocal with Guitar Acc.) PHIL MONTGOMERY. (Doc Phil Roberts) Dec.31,1930-May 31,1932:769

2543 GEX2828 Loving You The Way I Do (Fox Trot) (From Hot Rhythm) Scholl, Morrissey & Blake, JACK WESTBROOK & HIS ORCHESTRA. (Contract Rec'd)
2543 GEX1078A Down Moonlight Lane (Fox Trot) Paul & Squires, AL MORRIS & HIS PLAYMATES. () Dec.31,1930-Mar.31,1932:173

2544 S16981B Poor Old Dad (Vocal With Guitar & Harmonica Acc.) FRANK STANTON. (Walter Coon, Walter Hamaker, Louis Bawmbach)
2544 S16982B On The Banks Of The Ohio (Vocal With Guitar & Harmonica Acc.) FRANK STANTON. (Walter Coon, Walter Hamaker, Louis Bawmbach) Dec.31,1930-July31,1932:1155

2545 GEX2788A Sweet Jennie Lee (Fox Trot) Walter Donaldson, TED WILLIAMS & HIS MUSIC. (Contract Rec'd)
2545 GEX1120 Isabella Tell Your Fella (Fox Trot) Squires, Cormack, EMIL RUCKER & HIS BOYS. () Jan.31,1931-May 31,1932:932

2546 GEX2683 When It's Springtime In The Rockies (Vocal Duet With Instr. Acc.) Woolsey, Sauer, Taggart, ROBISON & LUTHER. (Contract Rec'd)
2546 GEX1285 When The Sun Goes Down Again (Vocal Duet With Instr. Acc.) Robison, ROBISON & DALHART. (Contract Rec'd) Dec.31,1930-Aug.31,1932:2695

2547 GEX16499B I Want A Girl (Vocal With Piano Acc.) Von Tilzer-Dillon, THE MORRISON QUARTETTE. (Paul H. Allison)
2547 GEX16793A I Leave For Dixie Today (Vocal With Piano Acc.) Frank Swift, THE MORRISON QUARTETTE. (Paul H. Allison) Dec.31,1930-June 30,1932:290

2548 GEX2770A Sing Something Simple (Fox Trot) (From The Second Little Show) Hupfield, JACK WESTBROOK & HIS ORCHESTRA. (Contract Rec'd)
2548 GEX1197B I'm Thru With You (Fox Trot) Kelly, Welling, THE WHITE WAY REVELERS. () Dec.31,1930-July 31,1932:149

2549 GN17050 By All The Stars Above You (Popular Vocal) O'Hara, Wartell, Williams, HERBERT LAWRENCE. (Contract Rec'd.)
2549 GS17007 Why Shouldn't You And Why Shouldn't I (Popular Vocal) Alvin Crocker, RUSSELL HOFFMAN. (Contract Rec'd Alvin Crocker, Berry Anderson) Dec.31,1930-Feb.31,1932:204

2550 GEX2740B Here Comes The Sun (Fox Trot) (From March Of Time) Freed, Woods, SAM LANIN'S ORCHESTRA. (Contract Rec'd.)
2550 GEX1077B I Fell In Love With You (Fox Trot) Carr, Young, Squires, AL MORRIS & HIS PLAYMATES. () Dec.31,1930-Dec.31-1931:202

2551 GS17010 Hawaiian Breezes (Duet) (Hawaiian Guitars) PAOLINI BROS. (Frank Plada)
2551 GEX17011A Lehua Medley (Duet) (Hawaiian Guitars) PAOLINI BROS. (Frank Plada) Dec.31,1930-April 30,1932:559

2552 GN16995 Pay With Money (Vocal Blues With Instr. Acc.) LUCILLE BROWN. (Clara Burstom)
2552 GN17004 Good And Hot (Vocal Blues With Instr. Acc.) LUCILLE BROWN. (Clara Burstom) Dec.31,1930-July 31,1932:729

2553 GN17209 Gee, But I'd Like To Make You Happy (Fox Trot) Shay, Ward, Montgomery, HARLAN HASTY & HIS ORCHESTRA. (Contract Rec'd Ernie Palmquist & His Carolina Collegians)
2553 GN17211B How Can I Smile (Fox Trot) Palmquist-Lombardi, HARLAN HASTY & HIS ORCHESTRA. (Ernie Palmquist & His Carolina Collegians) Dec.31,1930-Mar.31,1932:248

2554 GEX1338A Nearer My God To Thee (Sacred Vocal With Instr. Acc.) DENNIS COOPER. ()
2554 GEX1339A Abide With Me (Sacred Vocal With Instr. Acc.) DENNIS COOPER. () Jan.31,1931-July 31,1932:600

2555 GN16965A I'm Long Gone (Vocal Blues) (Duet) Billy McOwens, GEORGE JACKSON & BESSIE JONES. (Billy McOwens, Lena Matlock)
2555 GN17083 Where You Been So Long (Vocal Blues) (Duet) Tommie Bradley, TOMMY & JIMMY. (J. A. Blount) Dec.31,1930-Sept.30,1932:566

2556 GEX16768 Apple Cider, PINE KNOB SERENADERS. (H.J.Reynolds, Wilson Ingram, Jesse Smith)
2556 GEX16854 Cake Walk & Down In Dixie, PINE KNOB SERENADERS. (H.J. Reynolds) Jan.31,1931-Nov.30,1932:839

2557 GEX16662A I Love To Walk With Jesus (Sacred Vocal acc. by Two Guitars) THE BAXTER FAMILY TRIO. (Frank Welling)
2557 GEX16664 I Am Coming Home (Sacred Vocal acc. by Two Guitars) THE BAXTER FAMILY TRIO. (Frank Welling) Jan.31,1931-Nov.30,1932:1280

2558 GEX16545 My Old Log Cabin Home (Vocal With Guitar & Harmonica Acc.) Bill Cox, CLYDE ASHLEY. (Bill Cox. Pay Julia Cox)
2558 GEX16544A Down In Arkansas (Vocal With Guitar & Harmonica Acc.) Bill Cox,CLYDE ASHLEY. (Bill Cox. Pay Julia Cox) Jan.31,1931-July 31,1932:1309

2559 GS17091 Jake Legs Blues (Vocal With Yodel) Byrd Moore, BERT MOSS. (Contract Rec'd Byrd-Moore Cancelled Jess Johnson)
2559 GEX16276 Got The Guitar Blues (Vocal With Yodel) Byrd Moore, BERT MOSS. (Byrd Moore Cancelled) Jan.31,1931-July 31,1932:1874

2560 GN17284B How You Want It Done (Vocal Blues) Johnson, SLIM HUNTER. (Contract Rec'd Lester Melrose)
2560 GN17289 Don't Leave Me Blues (Vocal Blues) Dorsey, MEMPHIS JIM. (Contract Rec'd Thomas Dorsey) Jan.31,1931-July 31,1932:1295

2561 GEX16714A The Girl I Left Behind (Vocal With Yodel) Johnny Marvin, GENE AUTRY. (Gene Autry)
2561 GEX16882A My Carolina Sunshine Girl (Vocal With Yodel) Jimmie Rodgers, GENE AUTRY. (Contract Rec'd.) Jan.31,1931-July 31,1932:1619

2562 GN17318 Hawaiian Hula Medley (Hawaiian Guitars) Sunny Cunha, LAWSON'S HAWAIIANS. (Lawson's-Hawaiians Prentice Lawson)
2562 GN17319A Tropical Hulas (Hawaiian Guitars) Sunny Cunha, LAWSON'S HAWAIIANS. (Lawson's-Hawaiians Prentice Lawson) Jan.31,1931-Mar.31,1932:828

2563 GN17259 I Don't Want No Woman (Vocal With Yodel) Maynard Britton, MAYNARD BRITTON. (Maynard Britton)
2563 GN17262 I Love My Woman (Vocal With Yodel) Maynard Britton, MAYNARD BRITTON. (Maynard Britton) Jan.31,1931-May 31,1932:846

2564 GEX2842A Crying Myself To Sleep (Fox Trot) Klenner, Wendling, LOU GOLD & HIS ORCHESTRA. (Contract Rec'd.)
2564 GEX2844A Walking Through A Field Of Daisies (Fox Trot) Reynolds, Gold, LOU GOLD & HIS ORCHESTRA. () Jan.31,1931-Feb.29,1932:466

2565 GEX2843A I'll Sing A Love Song (Fox Trot) Reynolds, Gold, MAX GILMORE & HIS BOYS. ()
2565 GEX2840A You're The One I Care For (Fox Trot) Link, Lown, Gray, MAX GILMORE & HIS BOYS. (Contract Rec'd.) Jan.31,1931-Dec.31,1931:361

2566 GN17384 Someone (Popular Vocal) Cash-Stafford, HERBERT LAWRENCE. ()
2566 GN17385B (There's Something About An) Old Fashioned Girl (From "Just Imagine") (Popular Vocal) DeSylva, Brown & Henderson, HERBERT LAWRENCE. (Contract Rec'd.) Jan.31,1931-Feb.29,1932:260

2567 GEX2846A I Miss A Little Miss (Popular Vocal) (Duet) Seymour, Coats, BOB & DICK. (Contract Rec'd.)
2567 GN17314 I'm Blue Just For You (Popular Vocal) (Duet) Sturdevant,Jr.-Dismukes, DON & JACK. () Jan.31,1931-Jan.30,1932:466

2568 GEX2852A The Little Things In Life (Fox Trot) Irving Berlin, CLIFF CUMMINS & HIS ORCHESTRA. (Contract Rec'd.)
2568 GEX2854A I'm Whistling In The Dark (Fox Trot) Nelson, CLIFF CUMMINS & HIS ORCHESTRA. () Jan.31,1931-July 31,1932:552

2569 GEX2850A You're Driving Me Crazy (Fox Trot) Walter Donaldson, TED WILLIAMS & HIS MUSIC. (Contract Rec'd.)
2569 GEX2855A Lovelight Keep Shining For Me (Fox Trot) Lozito & Gardiner, TED WILLIAMS & HIS MUSIC. () Jan.31,1931-Jan.30,1932:749

2570 GEX2856A If A Kiss Will Make You Happy (Fox Trot) Lozito & Gardiner, GRANT WARWICK & HIS ORCH. ()
2570 GEX2849 Cheerful Little Earful (From "Sweet and Low") (Fox Trot) Kernswin, Rose & Warren, GRANT WARWICK & HIS ORCH. (Contract Rec'd) Jan.31,1931-Mar.31,1932:499

2571 GEX2826A I Got Rhythm (From "Girl Crazy") (Fox Trot) Gershwin, JACK WESTBROOK & HIS ORCH. (Contract Rec'd.)
2571 GEX2835 Hot And Heavy (Fox Trot) Ben Tobier, BEN TOBIER & HIS BAND. (Ben Tobier) Jan.31,1931-June 30,1932:510

2572 GEX16862B Monkey Blues (Vocal Blues) Alura Mack, CLARA ANDREWS. (Contract rec'd. Alura Mack)
2572 GEX16864A Eighty Two Years Blues (Vocal Blues) (Alura Mack, CLARA ANDREWS. (Contract Rec'd Alura Mack) Jan.31,1931-July 31,1932:581

2573 GEX16315A Memphis Special Blues (Vocal With Yodel) JOHN BURTON. (Howard Keese)
2573 GEX16314A Long Lonesome Road (Vocal With Yodel) JOHN BURTON. (Howard Keese) Jan.31,1931-Aug.31,1932:1358

2574 GN17111 Just Because She Made Them Goo Goo Eyes (Vocal With Guitar Acc.) MARTIN KING. (Benjamin Kincaid)
2574 GN17113 Lane County Bachelor (Vocal With Guitar Acc.) MARTIN KING. (Benjamin Kincaid) Feb.28,1931-April 30,1932:770

2575 GS17030B Grey Eagle (Two Fiddles, Guitar & Bass) DAVE DAWSON'S STRING BAND. (A.J. Green)
2575 GS17039A Repasz Band March (Two Fiddles, Guitar & Bass) Sweeley, DAVE DAWSON'S STRING BAND. (A.J.Green) Feb.28,1931-April 30,1932:625

2576 GEX2870A When Kentucky Bids The World Good Morning (Fox Trot) Leslie Wayne, SAM LANIN'S ORCHESTRA. (Contract Rec'd.)
2576 GEX2873A It Really Doesn't Matter (Fox Trot) Creager, SAM LANIN'S ORCHESTRA. () Feb.28,1931-Mar.31,1932:353

2577 GEX16370A Waiting For The Railroad Train (Vocal) (With Yodel) (Guitar & Harmonica Acc.) Claude Moye, JERRY WALLACE. (Contract Rec'd Claude Moye)
2577 GEX16374 Nutty Song (Vocal With Yodel) JERRY WALLACE. (Claude Moye) Feb.28,1931-Aug.31,1932:1594

2578 GEX2869A Lonesome Lover (Fox Trot) Bryan-Monaco, AL MORRIS & HIS PLAYMATES. (Contract Rec'd.)
2578 GEX2872A Lonesome and Blue (Fox Trot) Creager, AL MORRIS & HIS PLAYMATES. () Feb.28,1931-Mar.31,1932:325

2579 GS17451A You're Driving Me Crazy (Hawaiian Guitars) Walter Donaldson, THE HAWAIIAN SERENADERS. (Contract Rec'd Marvin Nash, Rhoda Hicks)
2579 GN17397 Three Little Words (From "Check & Double Check") (Hawaiian Guitars) Kalmar-Ruby, THE HAWAIIAN SERENADERS. (Contract Rec'd Marvin Nash, Rhoda Hicks) Feb.28,1931-Aug.31,1932:1069

2580 GEX2480 Why Ain't I Got No Sweetheart (Vocal With Instrumental Acc.) Robison, CARSON ROBISON. (Contract Rec'd.)
2580 GEX2629A Cross Eyed Sue (Vocal With Instrumental Acc.) Robison & Luther. CARSON ROBISON. (Contract Rec'd.) Feb.28,1931-July 31,1932:1232 (To be Continued)

"SILVER PLUS FIVE" Reported by Woody Backensto

If you were listening to NBC radio at the right time on May 31, 1952, you heard the voice of Jimmy Wallington say:

"Yes, Sunday is packed with fine radio listening when you set your dial to this NBC station. And now it's "Silver Plus Five," a special show on NBC. (Introduction by the NBC orchestra). Silver Plus Five. (Orchestral background continues). This is Jimmy Wallington in Hollywood. Yes, it's a silver anniversary plus five. But that adds up to 30 years. The National Broadcasting Company joins in a big happy birthday party for the noted band leader, Red Nichols, who tonight is celebrating 30 years in show business."

Red's current Pennies start into the "Wail of the Winds" theme which continues in the background as we hear:

Wallington: Sharing in this birthday tribute to Red Nichols are-- well, I'll let them introduce themselves:

Hello, this is Paul Whiteman.

Hello everyone, this is Jimmy Dorsey.

This is Tommy Dorsey.

This is Jack Teagarden.

This is Hoagy Carmichael.

This is Phil Harris.

Ladies and gentlemen, this is Bing Crosby.

This is Gene Krupa.

This is Bob Hope.

Theme ends ...

Wallington: Thank you, gentlemen. Back in the early twenties a suburb of New Orleans, Milensberg, by name, was honored in song. Due to a printer's mistake in the original copy, the song has ever since been incorrectly known as "Milenberg Joys". Well, whatever the correct spelling, here it is, originally played by Red Nichols and the COTTON PICKERS in 1925.

The Pennies oblige (actually this did not originate at the studio, but was an aircheck of the same band which was appearing at that time at Mike Lyman's Hollywood Restaurant).

Studio orchestra plays introduction to "Star Dust."

Wallington: Ladies and gentlemen --- Hoagy Carmichael.

(The following was prerecorded in Palm Springs, California)

Carmichael: Thanks, Jimmy Wallington --- good to see ya --

Well, Red, this occasion is so darn important, I should have knocked out a song about it, huh? I sure owe you one after the important part you played in what I laughingly call my musical career. You hit Bloomington on a tour with your band. That was a crazy band, man! Yeah, it didn't take long for you to become famous. Lot a fine notes were coming out of that horn of yours, Red, in those days. Ooh, you played fine --- sure did. You know that's why I was mighty proud when you called me on the phone and said, "Hoagy, let's get together and have a little visit." Gee, I was real glad --- and remember, we sat down at the piano --- I fooled around --- and we played some hot licks together --- and then I played a couple little old tunes I'd written --- remember? Well, it was right after that that I went to Florida to practice law. I'd only been down there a short while --- you could have knocked me over with a feather when I was walking by a record shop one day --- and I heard a brand new record. What was it? Yes indeed, the "Washboard Blues". You know you kept that a secret from me --- you sure did --- yes, and that's why I came back to New York, I got right out of the law practice after that because I said mebbe I could write tunes. Yeah, wonderful business, isn't it Red? Well, Red, I was happy to join your birthday party --- congratulations and best wishes --- and keep on going forever --- will ya, man?

Nichols: Well, thanks, Hoagy, I appreciate your coming by. Let's get together real soon, huh?

Trombone leads into "I'm Getting Sentimental Over You."

Wallington: And now, here's Tommy Dorsey.

T. Dorsey: Thanks, Jimmy Wallington -- Red -- I'm more than happy to add my congratulations to you, on your 30 years in radio.

Nichols: Thanks, Tommy! It's great to see another old band-mate of mine who also happened to be my landlord for a short while (laughter from TD).

T. Dorsey: I remember Red, it was way back in 1925. You, my brother Jimmy, and I were playing with the CALIFORNIA RAMBLERS in New York --- and Jim and I had a house in City Island. We thought you were pretty good people --- we liked your trumpet playing --- so we rented you a room.

Nichols: Yeah! I still remember --- and I'm still wondering if you overcharged me, Harv! (laughter from TD). Oh, well, let it go (more laughter).

T. Dorsey: I remember the next year, Red, was 1926. You organized the original Red Nichols and his Five Pennies and my brother Jimmy became one of the original Pennies.

Nichols: Yeah, and a penny would buy a little something in those days.

T. Dorsey: Well, Red, once again congratulations and good wishes. Since we're both playing in Hollywood once again, let's get together more often, whatdaya say?

Nichols: Let's do that, Tommy --- and I sure appreciate your coming by to join us.

Orchestra starts introduction.

Wallington: Robert Armbruster plays the late Glenn Miller's arrangement of "Soon" which Glenn made for Red Nichols in George Gershwin's "Strike Up the Band."

The orchestra plays introduction to "I've Got a Right to Sing The Blues."

Wallington: Yes sir, ladies and gentlemen, it's Jack Teagarden!

Teagarden: Thanks a lot, Jimmy Wallington, and congratulations to you, Red!

Nichols: Well, thank you, Jack --- glad you could make it.

Teagarden: Red, do you remember way back in 1927 when I had the wonderful opportunity to meet you?

Nichols: Well, I certainly will never forget it.

Teagarden: You know I came to New York --- well, I just came up there --- an' looking for a job --- an' do a little jam session --- we had in town there I had a chance to meet my idol, Red Nichols. An', ladies and gentlemen, an' everyone listening in, he did more for me than anybody in the whole world.

Nichols: Well, I'd like to just interject a little something there, Jack, aaah --- I think that you did more for me --- I mean --- aaah --- it's on record and they can go back to some of those records that we made back in 1929, 30, 31, 32. --- and unmistakably, the horn of Jack Teagarden will always live. Say, incidently, I'd like to let you know at this time, Glenn Miller was in the band doing a lot of arranging for me in the show "Strike Up the Band" --- that was a George Gershwin show --- and we were gonna make some records and he very definitely made known to me that he'd like to have Jack Teagarden on that date.

Teagarden: Well, I know that through you and Glenn I certainly have had a wonderful life.

Nichols: I can tell you one thing --- that you were Glenn Miller's idol, I know that --- he said it to me many times. Well, Jack, it's certainly been a pleasure to have you with us and --- aaah --- take it easy.

Teagarden: Well, I hope to be here for your 60th anniversary too, dad.

(CONTINUED ON NEXT PAGE)

Nichols: Thank you a lot, Jack Teagarden.

Wallington: And now it's Jimmy Dorsey!

Nichols: Jimmy Dorsey! Now when did I first hear that name?

J. Dorsey: Okay! Okay, Red, go ahead and spill it! Tell the folks we first met way back in 1925 (this was actually 1923 - EBB) when you were playing in Atlantic City. Tommy and I were in there with a group called the SCRANTON SIRENS.

Nichols: Right! And the first time I heard you I said to myself - someday I'm going to hook up with those boys --- I hope.

J. Dorsey: Well, the next year you must have got your hope, Red --- because that's when you came west and joined up with the CALIFORNIA RAMBLERS. Brother Tommy and I were already playing with the RAMBLERS.

Nichols: Yeah, 1926 that was (this was actually 1925 -- EBB), the year Red Nichols and his Five Pennies came into existence --- and you were one of the original Pennies.

J. Dorsey: I'm mighty proud of it, Red. Well, Red, it sure is a kick to join you on your 30th anniversary. Congratulations, and many more years of success.

Nichols: Thanks, Jimmy, let's get together soon and give the old days a real workout.

Wallington: The period 1926 spells Red Nichols and his Five Pennies. The now-famous tune "Ida" was the first hit recording under that name. So Red and the Pennies play it now.

* * * *

Orchestra starts "Rhapsody in Blue"

Wallington: Ladies and gentlemen, Mr. Paul Whiteman!

Whiteman: (This part was prerecorded before the show)
Thanks, Jimmy Wallington, and hi ya, Red! Let me be one of the first ten million to wish you a very happy anniversary.

Nichols: Thanks a lot, Pop! Speaking of anniversaries, there were certainly two big ones in my life in 1927. One was joining you and the other was getting married.

Whiteman: I remember you just celebrated your Silver Anniversary on May 4th.

Nichols: Well, gee, Paul, thanks for remembering that too.

Whiteman: Well, after all, I was best man at your wedding --- I'll never forget that!

Nichols: Well, you sure brought us plenty of luck and happiness, Paul. And I'll never forget that wonderful breakfast you gave for us at the Astor Hotel.

Whiteman: Well, glad it worked out, boy --- and keep on going, Red --- you'll still be at the top of the heap when another 30 years have rolled around.

Nichols: Thanks, Paul, and I'll certainly see you too right on top of that same heap.

A drum break sets the stage for ---

Wallington: And now, Gene Krupa!

Krupa: Thank you, Jimmy Wallington, and hi ya, Red! A roll of the drums to you on your 30th anniversary.

Nichols: Well, thanks, Gene!

Krupa: No, I should be thanking you for if it hadn't been for you I might not have been playing those drums.

Nichols: How do you figure?

Krupa: Well, the first time you heard me play I couldn't even read music, so you made me start to study.

Nichols: Yeah, sure, I liked your beat and I knew you had it in ya to be the world's greatest drummer.

Krupa: Anyhow, you hired me to play in George Gershwin's show, "Girl Crazy". When George found out I couldn't read music he wanted to fire me but you just wouldn't let him.

Nichols: Yeah, I'll never forget how I had good old Glenn Miller give you a hand signal when the rhythm pattern changed.

Krupa: Well, that's how I kept my job.

Nichols: I'm sure glad you did Gene and I'm more than glad you could drop in tonight.

Krupa: Me too! --- and don't forget, be sure and add another 30 years to that record of yours. Goodnight, boy --- see you around!

Wallington: Robert Armbruster plays an arrangement of "St. Louis Blues" made in 1935 by the composer William Grant Still. Following a broadcast on NBC that year, George Gershwin referred to it as the best arrangement of the tune he ever heard. So here is "St. Louis Blues."

* * * *

An orchestral introduction playing, "When the Blue of the Night Meets the Gold of the Day."

Wallington: And now, ladies and gentlemen, Bing Crosby!

Crosby: Thanks, Jimmy Wallington, and congratulations, Red, on your 30 years in radio. Let's see if my arithmetic is any good --- and it seldom is --- that goes back to 1922, huh? Doggone, son, that makes you older than show business and Bob Hope. Red, I'll never forget when you and I first got to know each other --- back in 1927, it was, when you joined up with Pops Whiteman. I was singin' with a little old three-corned group called the RHYTHM BOYS. It was right about that time that a certain fellow paid me the biggest -- nicest --- compliment I ever had. Do you know who the fellow was, Red?

Nichols: I sure do, Bing; it was me!

Crosby: Old Loring, eh?

Nichols: Yeaah!

Crosby: Lookout!

Nichols: I told Pops Whiteman you had the makings of a real good popular song stylist.

Crosby: You said that about me?

Nichols: Yeaah!

Crosby: Lookahere!

Nichols: And you sure made the predictions come true.

Crosby: Well, thank you, Red! What you've done to establish yourself as one of the greats in jazz music made me very happy --- happy that I knew you when --- even though we worked together every week I welcome this chance, Red, to congratulate you publicly on rounding out 30 good years of that mellow horn. I hope that you can make it 30 more.

Nichols: Well, thanks, Bing! If I can keep old pals like yourself along the way, I'll even try for 60.

Wallington: As we learned earlier, Red Nichols recorded Hoagy's first bigtime tune, "Washboard Blues." Must have sounded a bit different then. Red and his Five Pennies handle another of Hoagy's hits ... Listen how they do "Manhattan Rag."

* * * *

The orchestra leads with "Rose Room" --

Wallington: Ready in the wings now, Phil Harris!

BLIND WILLIE McTELL - A LAST SESSION

Samuel B. Charters

Harris: Thanks, Jimmy Wallington! Well! Well! So this young fellow called Red Nichols is celebrating 30 years on the radio, huh? Don't seem possible, Red! But you know something, you and I have known each other for 26 of those years. You remember when we first got together?

Nichols: Like yesterday, Phil! I'd been playing in New York and I wanted to see my folks who were living in the San Francisco Bay area, so I joined up with Henry Halstead and his band at the St. Francis Hotel in San Francisco -- and sitting next to me was little Philsy! Or should I say, Wangah, the little Indian drummer?

Harris: Yeah --- say that Loring --- say that! (laughter). And from the first time that you and I got together we just seemed to hear ear to ear and we got along okay --- in fact, while we were with the Halstead band and all the time we were with them we shared a room together and we were sidemen in the orchestra --- and --- I would say sidekicks the rest of the time --- that was us.

Nichols: Sure, and we've been able to get together every once in awhile ever since.

Harris: That's right, Red! Well, again, congratulations, for hitting 30 and I'm gonna be a little different --- instead of suggestion that you make it 30 more, I'll settle for 29. Do you think you can make it, Rodney (laughter)

Nichols: I'll sure try, Phil! And thanks for dropping by.

The orchestra leads off with "Thanks for the Memory"

Wallington: And now, who --- but Bob Hope!

Hope: Thanks, Jimmy Wallington, thanks for asking me down to Red Nichols on his 30th anniversary! You know, to look at Red you'd never think he was that old. I guess that puckering keeps a fellow young --- least that's what I've been trying to sell Jane Russell. But Red has brought this world a lot of happiness with his wonderful band --- his famous band --- Red Nichols and his Five Pennies. Yes sir, that's what he has left after tax! (laughter)

Nichols: Mighty nice of you to drop in, Robere! I sure appreciate it. I figure that if I ever have to give up the trumpet and take to acting it will be because of you.

Hope: How's that again, bub?

Nichols: Well, it was you that first started me talking on a radio program.

Hope: Yeah, I know --- and thanks for the memory --- I remember how it all began --- it was in 1936 on the Atlantic family with Honey Chile and Frank Parker. You already had your first big commercial radio program --- featured Ruth Etting in your band --- then later in the year you got another show with Frank Parker --- I replaced Frank and that's when I started needling you into speaking lines.

Nichols: Yeah! You even wrote them for me.

Hope: Yes sir, you're right, Red! If you ever turn out to be the world's greatest actor and win an Oscar before me, I'll hate myself. Red, it was swell of you --- so that we could get together on your 30th --- and --- I'll keep it quiet for you --- congratulations and good wishes and many happy returns of the day.

Nichols: Well, Bob, that's an expression that never fails to go over big. Thanks again for stopping in.

Wallington: Here now is the roll call of the present Five Pennies --- Joe Rushton, bass saxophonist --- King Jackson, trombone --- Rollie Culver, drums --- Walter Sheets, piano --- Matty Matlock, clarinet --- Well, we hear their most recent release --- it's the perennial favorite, "That's a Plenty"

In an earlier issue of Record Research I discussed at some length the recordings of Blind Willie McTell, the interesting blues singer from the Atlanta area who had persistently recorded for a number of companies from the late '20's until 1952. Knowing McTell's habit of turning up unexpectedly - he even fooled me with a re-issue I did of a "Blind Willie" side on Vocalion, not realising it was McTell - I should have known that there would be a final session by McTell. Shortly after the book "The Country Blues" came out I received a letter from someone named Jan Cox in Atlanta who offered to help get more information about singers and musicians in the Atlanta area. When I asked him about McTell he answered that a record shop owner named Ed Rhodes had recorded him in the fall of 1956 and had an hour tape of his singing and playing. The letter reached me while my wife and I were traveling in Israel, and it was with great impatience that I waited for our return to New York so that I could get in touch with Rhodes.

I was able to talk with him at some length a few weeks later when he flew to New York to deliver the tape to me. He had gotten to know McTell in the summer of 1956, and asked him to record for him. McTell was still bitter about some of his experiences with people in the recording field and at first he refused.

It was only after he'd known Rhodes for some time that he finally agreed to come into the shop and maybe put a few numbers on tape. When he got there Rhodes had the machine set up and a bottle of corn whiskey for him. This was enough for McTell, and he sat down and played for an hour, singing many of his favorite songs, and talking about his background and the story of the songs.

Two or three years later Rhodes sold his recording equipment and threw the tapes he'd done into a discarded barrel in the attic of his store. When he went to look for the tapes only one had survived, fortunately the McTell tape. When he tried to find McTell again in the winter of 1960 he was told that Willie had died during the fall; so it is possible that this session was McTell's last. It is beautifully recorded and covers a broad variety of McTell's songs, and it is in many ways a fitting last session for this very fine singer. The following is a master sheet of the tape and its contents from which a selection will be released by the Prestige Record Company, 203 S. Washington Ave., Bergenfield, New Jersey, in the fall of 1961.

BLIND WILLIE McTell, voice and guitar, recorded by Edward Rhodes, Atlanta, Ga., fall, 1956. Ampex equipment, telefunken microphone.

	(time)
warm up	15"
BABY IT MUST BE LOVE	1'35"
Talk about "Dyin' Crapshooter's"	3'25"
DYIN' CRAPSHOOTER'S BLUES	2'50"
Talk about early life.	1'50"
PAL OF MINE	2'40"
More about life.	2'45"
DON'T FORGET IT	2'10"
Talk about "Kill It Kid"	2'00"
KILL IT KID	3'15"
Talk about "That Will Never Happen"	1'30"
THAT WILL NEVER HAPPEN NO MORE	1'30"
A request for "My Blue Heaven" and a performance of it.	3'30"

john mc andrew

STAR

STUDD

SHELLAC



THE HOUSE BANDS OF YESTERDAY - Part 5 COLUMBIA

The Victor house bands in the twenties and thirties may have seemed a bit complicated, with some groups overlapping into others, but as compared to the Columbia situation it was as simple as a Hula hoop. The incredible threads of relationship at Columbia was the most staggering interwoven network ever seen in the recording industry, the like of which will never be seen again. Despite the fantastically complex pattern involving an ever-growing number of labels and group names, practically all of the music on all of the grooves traced back to the guiding hand of one man -- Ben Selvin.

To the best of my knowledge, he was neither composer nor arranger, and his musicianship fell far short of Nat Shilkret's, as did the results of his waxings; nevertheless, the average was always good, often excellent, and, occasionally, outstanding, making up in competence and thoroughness what it may sometimes have lacked in imagination.

Selvin had been recording on almost every major and numerous minor labels for many years prior to devoting himself to being Columbia's over-all musical directing head and dissociating his name publicly with the many different type groups he brought forth on Columbia labels, excepting for a brief reemergence as Ben Selvin and his Orchestra in the early talking picture era. He began assorting various musical units for Columbia in 1924 and carried through until about 1934. It is interesting to note that Ben Selvin and his Orchestra appeared on the Brunswick label in 1926 and 1927 while he was fully occupied with his Columbia chores. Some of these, and there were about fifty Brunswick sides, included the most popular songs of the day such as BABY FACE (Br 3253), CHERIE I LOVE YOU (Br 3354), BARCELONA (Br 3284), GOOD NEWS (Br 3641), I'D CLIMB THE HIGHEST MOUNTAIN (Br 3130), LUCKY IN LOVE (Br 3641), SAM, THE OLD ACCORDION MAN (Br 3425), STARS ARE THE WINDOWS OF HEAVEN (Br 3353) and WHEN THE RED, RED ROBIN (Br 3213).

The first Selvin group performing for Columbia appears to have been THE CAVALIERS, Columbia's reply to Victor's THE TROUBADOURS, whom they copied without ever quite reaching the peak of the Victor counterpart. Nevertheless, they were highly satisfactory, and purveyed the 'class' waltzes of the day, beginning with the lovely HONEST AND TRULY (Co 224-D), ALL ALONE (Co 235-D), SALLY (Co-239-D), JUNE BROUGHT THE ROSES/THE MIDNIGHT WALTZ (Co 331-D) and kept turning out regularly a small but select output of tasteful waltzes that began to thin out in the closing months of the twenties and became just an occasional release in the thirties, even as some of the Shilkret offshoots did on Victor.

The studio band names became so numerous as practically to defy identification or analysis, and this was further complicated by the fact that in 1925 Columbia decided to enter the low-priced label field, which brought Harmony into the picture, at a price of 50c., which it certainly was not worth, as compared to what other minor labels were producing at half that figure, notably Perfect, with the exception of actual physical quality. Like Columbia, it was laminated, and the surface was harder, smoother and more durable than any other at any price; but alas! the recording was without exception the most appalling of them all

of its time. It was some horrible compromise between acoustical, which had been discontinued on Columbia before the advent of Harmony, and electrical, achieving an unbelievably hollow and tinny reproduction, with never a suggestion of depth or bass. Yet, Columbia persisted with this atrocious method for a good five years and by the time it occurred to somebody that nobody liked the results and they started atoning by giving full Columbia value in rich recording, top-grade artists and material, all for 35c. it was too late. In the meanwhile, Harmony had mushroomed into affiliate labels such as Clarion, Diva, Velvet Tone and Silver-tone, all of them being the same recordings, but each different label representing a different section of the country or a tie-up with some powerful chain, as was the case with Silver-tone, which appeared exclusively under the Sears-Roebuck aegis. The assortment of Selvin-sponsored names involved in this sprawling monarchy is dizzying, and further confused in that many actual names were used, such as PAUL ASH AND HIS ORCHESTRA, MICKEY ALPERT AND HIS ORCHESTRA, THE GEORGIAN, GOLDEN GATE ORCH., HOTEL COMMODORE DANCE ORCH., BENNY MEROFF ORCH. and others, making it impossible to tell where the 'name' artist left off and the Selvin supervision began.

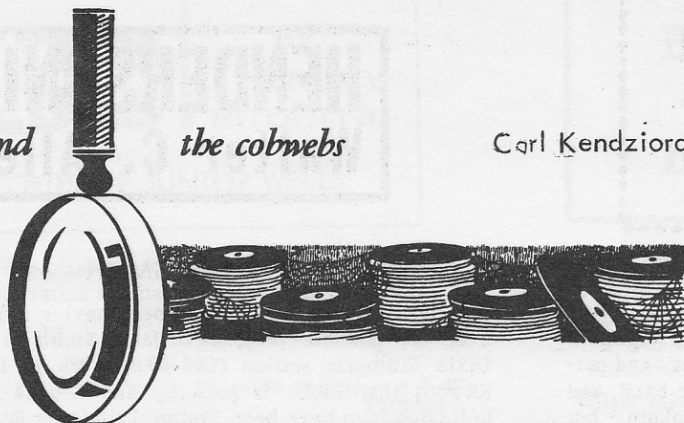
The Selvin equivalent of Nat Shilkret and the Victor Orchestra was shared by several names, some of them, no doubt, the identical groups. Some of them were THE KNICKERBOCKERS, BROADWAY NITELITES, THE COLUMBIANS, COLUMBIA PHOTO PLAYERS, TED WALLACE AND HIS BOYS, THE RADIOLITES, FRED RICH ORCH. In 1927 Columbia acquired the Okeh label, and soon these same groups were doing separate recordings and arrangements for Okeh and affiliate labels, again using other names, such as BUDDY CAMPBELL ORCH., CLOVERDALE COUNTRY CLUB ORCH., JOE CURRAN'S BAND, FLAMINGO MELODIANS, GOLDEN TERRACE DANCE ORCH., SAM LANIN ORCH., HAROLD LEM ORCH., NEW YORK SYNCOPATERS, OKEH MELODIANS, JUSTIN RING ORCH., ROOF GARDEN ORCH., ARTHUR SCHUTT ORCH., BUDDY BLUE ORCH., and more. Up to about 1930, there were three entirely separate recordings of all material despite an overlapping of units. For instance, GLAD RAG DOLL was done for Columbia as a dance record by TED LEWIS, and as a vocal by RUTH ETTING. The Okeh vocal was by NOEL TAYLOR, and on Harmony it was IRVING KAUFMAN. IRVING KAUFMAN may have been NOEL TAYLOR, for all I know, but the two recordings were different. This pattern followed through for the balance of the twenties; Columbia would be a different recording from Okeh and affiliates (such as American Parlophone); but the Harmony recording would be the same as the one on all its sister labels such as Clarion, Velvet Tone and Diva. As sales continued to drop off after 1930 and the depression knocked the bottom right out of the record business, Columbia started using Okeh pressings for their minor labels as well as the Okeh and other 75c affiliates, no doubt to conserve the cost of the cheaper rendition. In 1933, Columbia went into bankruptcy, and their wonderful Okeh and Columbia masters, including all the ARMSTRONG, BESSIE SMITH, CLARENCE WILLIAMS, FRANKIE TRUMBAUER, BIX and others were offered to dealers literally for pennies, for some New York dealers were getting factory shipments for customers, drawn from the Okeh catalog, for sale at 7c a piece. But that is another story.

Occasionally, in the midst of the Horrible Harmony recording a perfectly good Columbia microphoning would appear, usually on the vocal listings. Perhaps these were Columbia rejects, and in one instance, the 'Ruth Brown' was none other than Kate Smith, who had started most inauspiciously on Columbia with a few excellent but overlooked sides and was moved over to Harmony, probably for a build-up. It may be at first that they did not want to have the same name on a cheaper label, but after a few 'Ruth Browns,' it was changed to Kate Smith, and the many sides she did for Harmony, etc., but always with a full-fledged Columbia recording, remain to this day her finest recordings, beautifully interpreted and with accompaniment such as she has rarely had since, although her final Harmonys and subsequent return to Columbia as she climbed the radio ladder had her own orchestra led by Jack Miller, and this was ideal for her.

behind

the cobwebs

Carl Kendziora



Pathe-Perfect: While doing some digging through old Pathe and Perfect reference material, we found a scrap of information on sales of Perfect records for the month of May 1927. It would appear that Perfect sold about 500,000 discs that month for around \$81,000. Almost 44% of these sales were made to ten chain store organizations. Of these ten we are only familiar with three (J.J. Newberry, F. & W. Grand and Kresge). We would like to know more about the other seven, including the type of store (5 cent to \$1.00, department, etc.), area in which stores were located, present status (still in business, closed in 1936, taken over by another company, etc.) and so forth. The seven organizations are: Steel's Cons., Neisner Bros., G.O. Murphy, Metropolitan, Isaac Silver, H. A. McElroy and Green Stores. Can our readers furnish any data on these chains?

Label of the Month: In issue 21 (Jan.-Feb. 1959) we had an extremely obscure version of the QRS label as our specimen. This was produced by the Gennett people using the same catalog number as the Gennett issue of the same pair of titles. The usual QRS is the 1927-8 black and gold label in R-7000 and R-9000 series. This is the one familiar to most collectors. To complicate the picture a bit more, we have this time the third QRS label! This one, bearing the credit "Recorded by Cova Recording Corp., New York City", dates as late 1929 and 1930 from the tune dates (publishing dates for the songs and recording dates of these tunes on other labels). The record illustrated ("A" side shown in our cut) is QRS Q-1055. This is a red label with gold print and ornamentation. Data: A. I Like To Do Things For You (2374-1)/B. That's Where You're Wrong (2375-2). Both sides are by Pletcher's Eli Prom Trotters with a vocal on the first side only by Stewart Pletcher.

Trade literature of the period contains no reference to Cova. TMW carries a news item in April 1929 telling of the merger of the Q.R.S. Co. in Chicago (The one which put out the R-7000 and R-9000 series Black and Gold Label) with the DeVry Corp. (Camera, Motion Picture, Sound Movies, etc.). It could be that Cova obtained the QRS record label as a result of this merger. Cova QRS issues are quite uncommon. The

"Syndicate" has seen or owns a grand total of 13 of them. All are in one catalog series, a Q-1000 series apparently beginning at Q-1000 or Q-1001. This series includes popular dance and vocal, Hawaiian, comic-monolog, etc. The known range to date is Q-1004 to Q-1055. Masters appear in handwriting in the label surface and are so faint that only rarely can they be determined with certainty. On many copies they are either so faint as to be unreadable or, if present at all, just plain invisible. Those that have been determined fall in the range, 1736 (last two digits not absolutely certain) to 2375. These are on Q-1006 and Q-1055 respectively. Presumably they are recorded by Cova and are not from any other labels.

The Gennett-issued (Dark Blue and Gold) QRS previously mentioned dated as December 1923 (at least that was when the corresponding Gennett was released). The regular (Black and Gold) QRS (with the King Oliver with Clarence Williams' Band, etc.) were issued in 1927 and 1928 (into 1929?) and the Cova (Red and Gold) QRS label appears to be 1929 and 1930. A trademark specifically for "Talking-machine records" and consisting of the initials Q.R.S. was registered June 29, 1920 by the Q.R.S. Company,

25 East Jackson Boulevard, Chicago. In its application the company claimed use of this trademark since November 3, 1919. No evidence has been found so far of any earlier QRS label than the 1923 Gennett-derived one.

Any further data on QRS would be of value. The range of the three different labels needs further clarification. Were there gaps between each? When did each begin and end? What was this 1919 claim? Perhaps the Gennett ones go back that far? Can anyone extend the range of the first and last of the three? What are the ranges and dates for the "main" or middle version?, etc.

We continue the list of the Plaza 5000 series masters. The first fifty-master numbers appeared in last month's column. We list the master number, tune title, artist credit and the label & catalog number of the issue from which the data was obtained. We are asking YOU to fill in our blanks if you can! See introduction to the list in last issue.

Write to Salem Road, RFD 2, Pound Ridge, New York or c/o this magazine. See you next time.

PLAZA 5000 SERIES MASTERS (Cont'd from ISSUE 36)

5051-Four O'Clock Blues	Lillian Harris & O. NOJB	- Ba 1173
5052-Sugar Blues	Lillian Harris & O. NOJB	- Ba 1173
5053-		
5054-		
5055-		
5056-		
5057-The World Is Waiting For The Sunrise	Majestic Dance Orch.	Ba 1164
5058-Saw Mill River Road	Hollywood Dance Orch.	- Ba 1176
5059-You've Got To See Mama Every Night	Jos. Samuels & His Or.	- Ba 1162
5060-		
5061-		
5062-'Till My Luck Comes Rolling Along	Majestic Dance Orch.	Ba 1164
5063-Am I To Blame	The Six Black Diamonds	-Ba 1166
5064-You Know You Belong To Somebody Else	The Six Black Diamonds	-Ba 1166
5065-I'm Just A Little Blue	Billy Clarke	-Ba 1169
5066-Little Rover (Don't Forget To Come...)	Billy Clarke	-Ba 1170
5067-Honeymoon Time	Billy Clarke	-Ba 1172
5068-Sweet One	Sam Lanin's Roseland D. O.	-Ba 1165
5069-Crying For You	Roseland Dance Orch.	-Ba 1180
5070-Gone (But Still In My Heart)	Sam Lanin's Roseland D. O.	-Ba 1167
5071-La Paloma	Ferera & Franchini	-Ba 2095
5072-Ciribiribin	Ferera & Franchini	-Ba 2095
5073-Hello Paddy	Hollywood Dance Orch.	-Ba 1162
5074-Honeymoon Chimes	Clark's Marimba Orch.	-Ba 1179
5075-Wanita (Wanna Eat? Wanna Eat?)	Billy West	-Ba 1171

TO BE CONTINUED

BEYOND THE IMPRESSION

REPORTED BY JOHN STEINER

FLETCHER HENDERSON IN CHICAGO

Fletcher Henderson made quite a name for himself when first he played in Chicago in 1926 (Feb. 18) at the 8th Regiment Armory. Dave Peyton wrote of his music "Soft, sweet, and perfect in dance rhythm is one of the artistic assets of the band; and the boys get 'hot' too - not the sloppy New Orleans hokum - but real peppy blue syncopation." It seems likely that Peyton was more square than the Henderson band, he had under-rated New Orleans jazzmen and their music several times before in his contributions to the newspapers (he contributed columns and letters to the Chicago Defender, Whip, etc.)

Within a year or two Fletcher was back for long stands at the north suburban Lincoln Tavern and then the Grand Terrace; and finally in the mid-'30's, he began to share the New Grand Terrace about equally with Hines. After his period with the Goodman band, when his star began to lower, Fletcher became the house band at the Club Delisa for the period February 1946 to May 1947. Upon my request, stimulated by questions from Frank Driggs, pianist Rozelle Claxton has unearthed the following information concerning the personnel of the Delisa band: Woodrow Keyes, Otis Finch, tenor saxes; Ed Gregory, Emerson Harper (Harper succeeded by Bill McCall, Fulbert Clarney and then Riley Hampton) alto saxes; Jeff Means, baritone sax; Mathew Rucker, Willie Wells, Elisha Hanna, Lee Trammel, trumpets (later Charles Grey Howard Calander and Gene Starr were trumpet replacements succeeding Trammel among others); Jose Martin, Joe Brown, trombones; Al Williams and later Jimmy Adams, drums; Elsworth Liggett, bass, Vivian Glasby, then Marl Young, then Sonny Blunt, piano. Fletcher led, arranged and sometimes played piano. I think Joyce Floyd was one of his vocalists.

During this period I approached Fletcher with the idea of recording him and Earl Hines on two pianos. He modestly rejected the notion with the comment "You know who would play all the piano!" At any rate we did cut him in a relaxed session with Bechet and Bill Harris.

Darnell Howard informs us that in late years Fletcher subscribed to the common leader's superstition that a photograph of the band would lead immediately to personnel changes, hence there are no photos known of either the pre-Goodman band with Darnell, nor the post Goodman outfit, nor the Delisa band.

All Queries etc. to John Steiner, 1637 N. Ashland, Chicago 22, Ill.

HENDERSONIA

Walter C. Allen

JABBO SMITH

Dick Holbrook and I have been having a friendly controversy over the possible presence of Jabbo Smith on the April 6, 1928, Dixie Stompers session (OH BABY, etc.) - Dick proposing (see RR #35) that Jabbo is present, and I pooh-poohing the idea, believing it to have been Tommy Ladnier or Rex Stewart or Bobby Stark. Hagues Panassie, in the Oct. 4, 1940, issue of JAZZ INFORMATION, stated that "it is Bobby Stark and no other trumpet."

Stark was the only trumpet on the Dec. 31, 1930 session by the Chocolate Dandies, a unit of Henderson sidemen. (I am not so sure of GOODBYE BLUES, made on a different date; the trumpeter sounds different.) On this basis, we can spot him as soloist on many other Henderson records between March 1928 and 1933. His tone and style were quite distinctive, with a characteristic display of broad vibrato at the end of a phrase; this style was fully developed at the time of his first known solo on a Henderson record - KING PORTER STOMP, Co. 1543-D, March 14, 1928. Other typical solos by Stark are on these Henderson titles: COME ON BABY; BLAZIN' (open breaks near beginning); WANG WANG BLUES (first and last solos); SOMEBODY LOVES ME; SWEET AND HOT (open solo); MY GAL SAL (muted solo); MY PRETTY GIRL (open solo); HOUSE OF DAVID BLUES (growl solo); SINGIN' THE BLUES; and others.

After concentrated listening to these solos by Stark, I am now obliged to alter my viewpoint regarding the OH BABY session. I am now convinced that the trumpeter on that session is NOT Bobby Stark, being totally unlike his known work and completely lacking in the characteristic vibrato. Although I am not prepared to concede that it IS Jabbo Smith, I can see why Dick does identify him here - the stop-time breaks and runs are typical of Jabbo's style. The tone is more similar to Tommy Ladnier's, although I am not sure that Ladnier was still with Henderson at this time. If he was, this must have been the last Henderson date he made.

Another result of this listening session is the conviction that Bobby Stark's role in the Henderson band has been sorely neglected. For about three years, he was apparently THE hot trumpet soloist with Henderson, judging from the frequency of his recorded solos. Although Rex Stewart was also in this band from late 1928 on, Rex did not seem to take many solos until about 1931. Later, when Henry Allen replaced Rex, Stark did not solo very much. Allen taking practically all the trumpet solos. Any further sidelights on Bobby Stark will be welcome. Please write to me at P.O. Box 501, Stanhope, New Jersey.

"SILVER PLUS FIVE"

CONTINUED

reported by Woody Backensto

* * * *

Wallington: Well, that's it ladies and gentlemen! Well, Red Nichols, after all those fine tributes from your friends and associates in honor of your 30 years in show business, we of the National Broadcasting Company wanna add our own warmest congratulations. My personal congratulations, too -- after all, we've been good friends since 1928. And Red, in my book, a greater trumpet player never blew a horn. Like the others, may we hope that you enjoy another 30 years and more as America's top band leader. So good wishes and good-night.

Pennies play the "Wail of the Winds" theme as Wallington says:

The National Broadcasting Company has presented "Silver Plus Five" -- a program of music and birthday greetings to Red Nichols, noted bandleader, who is celebrating 30 years in show business. Sharing in our program were Robert Armbruster and his Radio City Orchestra, Hoagy Carmichael, Tommy Dorsey, Jack Teagarden, Jimmy Dorsey, Paul Whiteman, Gene Krupa, Bing Crosby, Phil Harris, and Bob Hope. Parts of this program were transcribed. "Silver Plus Five" was directed by Howard Wiley, with scripts by John Krass. This is Jimmy Wallington, in Hollywood.

* * * *

Two 16-inch transcriptions, Parts I and II, RR-9H(9713), of the above show were presented to Red Nichols as a memento of the broadcast. The transcriptions were made by Radio-Recording Division, National Broadcasting Company, Inc., Sunset & Vine, Hollywood 28, California.

RHYTHM & BLUES

By
ANTHONY
ROTANTE

THE RECORDS OF JUNIOR WELLS

Junior Wells, a Chicago-based harmonica player, has appeared frequently with Muddy Waters and has recorded with him on some sides on Chess label.

JUNIOR WELLS

& His Eagle Rockers (on 134) Junior Wells(vo & hea) - p & gu

1325	CUT OUT	STATES	1947/48 S122
1326			
1327	HOODOO MAN(JW)	STATES	S134
1328	TOMORROW NIGHT	STATES	S143
1329	EAGLE ROCK	STATES	S122
1330	JUNIOR'S WAIL(JW)	STATES	S134

1441	'BOUT THE BREAK OF DAY	STATES	S139
1442	LAWDY, LAWDY	STATES	S139
1443	SO ALL ALONE(CLARK)	STATES	S143

JUNIOR WELLS(vo & hea) with orch

	LOVEY DOVEY LOVEY ONE	CHIEF	1958 7005
	TWO-HEAD WOMAN	CHIEF	7005

JUNIOR WELLS with Earl Hooker

	BLUES	CHIEF	7016
	GALLOPING HORSES AND A LAZY MULE	CHIEF	7016

JUNIOR WELLS *Featuring John Lee Hooker - gu

	MESSING WITH THE KID	CHIEF	7021
	*UNIVERSAL ROCKER (HOOKER-WELLS)	CHIEF	7021

JUNIOR WELLS (vo & hea) - electric gu - b - dms - p.

K90W2916	SO TIRED (WM BERRY)	SHAD	1959 5010
K90W2917	CAN'T LIVE WITHOUT YOU BABY(WM BERRY)	SHAD	5010

JUNIOR WELLS (vo & hea) - electric gu - b - dms - p.

25-113	I COULD CRY(JW)	PROFILE	1960 4005
114	CHA CHA CHA IN BLUE(DIXON-WELLS)	PROFILE	4005

25-119	LITTLE BY LITTLE(MEL LONDON)	PROFILE	4011
120	COME ON IN THIS HOUSE(JW)	PROFILE	4011

	YOU DON'T CARE(MEL LONDON)	PROFILE	4013
	PRISON BARS ALL AROUND ME(JW)	PROFILE	4013

ADDITIONS to BESSIE GRIFFIN Discography (See RR 34) -

THE CARAVANS

Chicago Illinois 1947

probable personnel: Albertina Walker; Ora Lee Hopkins, Elyse Yancey, Nellie G. Daniels, Sister Bessie Griffin - (guest soloist)...probable accomp. by organ and piano...

1414	THE ANGELS KEEP WATCHING Soloist A.W.	STATES	S136
1415	LET US RUN(JOHN SELLERS) " B.G.	STATES	S140
1416	SINCE I MET JESUS " "	STATES	S136
1417	BLESSED AND BROUGHT UP BY THE LORD(JOHN SELLERS)" " "	STATES	S137
1422	JESUS IS A ROCK " "	STATES	S137
	- There may be others -		

BLUES IN REVIEW

* * * * *

by Barry Hansen

BIG "MAMA" THORNTON - Bay-Tone 107

107-A YOU DID ME WRONG (Thornton)

(vocal by B. M. T.)

107-B BIG MAMA'S BLUES (Thornton) Instrumental

Harmonica, el. g., piano, b., ds. (both)

Willie Mae "Big Mama" Thornton is remembered for a series of Peacock records in the mid-1950's on which she gave a large variety of songs, ranging from trite novelties to blues gems such as "Hound Dog", her violent shouting delivery. Now she appears again on a San Francisco label with two sides which are closer to a country blues style than were her Peacock efforts. "Big Mama's Blues" is a slow harmonica blues in a simple, listenable style. Like so many of today's blues singles, it is well in the blues groove but lacks impact. The harmonica is also dominant on "You Did Me Wrong," where it alternates with shouting vocal choruses on an uptempo number. Big Mama delivers the vocals with a lot of fire, though she never really develops the song. Somehow the engineers managed to clip off half the first chorus.

(according to Chris Strachwitz, 'Mama' Thornton plays the harmonica)

LAZY LESTER - Excello 2197

2197-A YOU GOT ME WHERE YOU WANT ME (J. Miller)

2197-B PATROL BLUES (J. Miller)

Vocals with harmonica, el. g., piano, bass & drums.

Lazy Lester gives us a jail blues in good traditional style (1961 version) on PATROL BLUES. The words and tune are meaningful without being exceptional, and the same goes for Lester's delivery. The most noticeable thing about his singing is a well-developed style of ornamentation which has him doing melodic turns on every long note. Notice the similarity, on this disc, between the ornaments of his singing and of his own harmonica playing. The "A" side is a mediocre pop tune which gets a rather pathetic performance. Lester's blues ornamentation still persists, however. The combo plays in the flowery style of recent Muddy Waters recordings. Lest one think that all contemporary blues singers sound alike, compare this disc with the vastly different singing style of Arthur Gunter on another new Excello disc reviewed in this column.

ARTHUR GUNTER - Excello 2191

2191-A LITTLE BLUE JEANS WOMAN (A. Gunter)

2191-B MIND YOUR OWN BUSINESS BABE (A. Gunter)

Vocals with electric guitar, piano & drums.

In the matters of vocal technique and novelty of style, Gunter is not among the front rank in contemporary blues singing. But for pure straightforward honesty of delivery, Gunter takes a back seat to nobody, and many listeners, myself included, find him among the most enjoyable in the field. In the utter simplicity and directness of his singing, he resembles Big Bill in his best days, though neither he nor his combo have achieved the latter's musical proficiency. This release is even better than average for Gunter. LITTLE BLUE JEANS WOMAN is about a mean, mean woman who "when she goes to bed at night, puts on a pair of blue jeans", but the singer loves her even though she puts his heart through the wringer. This is an essential paradox of the blues, and it has rarely been so well expressed as on this disc. No less appealing is the infectious uptempo blues on the other side, which is mistitled; the actual sentiment is "I'm gonna walk on... 'till I reach my goal." Amid the pyrotechnics, vocal and instrumental, of most contemporary blues artists, the down-to-earth performance of Arthur Gunter and his combo is a real treat.



CARMEN LEGGIO

THERE is a WONDERFUL SAXOPHONIST to be heard at the METROPOLE on B'way in the person of CARMEN LEGGIO working with the Marty Napoleon Trio. Although he is not too well known among jazz fans as yet, it shouldn't be long before his name will become standard with the jazz followers. He certainly has become a favorite of the patrons who visit the Metropole judging from the applause he receives after every chorus. Though I told him that he sometimes gets a Lester Young-Eddie Miller sound, Carmen says that he doesn't try to copy anyone and though he may at times sound like a certain Saxophonist it's not done intentionally. Like most musicians, Carmen started very early in music studying first the clarinet and later switching to tenor. He worked around his hometown of Tarrytown, N. Y., playing with various groups gaining valuable experience which was later to prove very helpful. While in the army in 1947, Carmen was a part of the Bolling Air Force Band in Wash. D. C. working in both the marching and dance band. In 1951, he began to attract attention while participating in the regular Monday night jam sessions at Birdland here in New York playing with such stellar musicians as Kai Winding, Billy Taylor, Zoot Sims, Joe Newman, Clyde Lombardy and Don Lamond. As a result of this, Carmen was made a regular featured artist at the club and it wasn't long before he began receiving offers to play all sorts of jobs ranging from B'way shows, to Dixieland and society music. His command of the saxophone became known more and more among musicians and soon he found himself being asked by many jazz greats to gig with them. He worked with Buck Clayton, Marty Napoleon, Don Elliot, Sol Yaged and Chubby Jackson. In Oct. of '57, Carmen joined Benny Goodman for a national tour and held the jazz tenor chair in the band while also being featured with the sextette. On his return, Carmen joined Maynard Ferguson's and remained with him for almost two years, doing such dates as the Newport Jazz Festival, the Apollo Theatre, Carnegie Hall, the Stratford-Shakespearean Festival and coast to coast radio broadcasts from Birdland. Next was the "Jazz for Moderns" national tour of concert halls in major cities, which featured Dave Brubeck, Sonny Rollins, the Four Freshmen and the Ferguson band. Carmen's reward from this tour came when Leonard Feather, who had m.c.'d the show, named Carmen as one of the top tenor sax men for the International Jazz Critics' poll in Downbeat magazine. These were in the issues of Aug. 8th, 1959, and August 1960. Carmen is also included in Leonard Feather's "The New Edition of the Encyclopedia of Jazz." Soon after leaving the Ferguson band,

Carmen went to New Orleans with Buddy Rich after an engagement with him at the Metropole. The following are the albums in which Carmen can be heard: MESSAGE FROM NEWPORT with the Maynard Ferguson Orch. on Roulette where Carmen is featured on both tenor and alto sax. On a single for the Stereo-Juke Box label, SWINGING MY WAY THROUGH COLLEGE/DON'CHA GO AWAY MAD. Also the albums, MAYNARD FERGUSON PLAYS JAZZ FOR DANCING, and with Marty Napoleon on the Stereocraft label "MUSIC FOR SUPPER AND DANCING", Carmen plays on all the tunes. Carmen was the first artist asked to endorse the S.M.L. tenor sax, a French made instrument which has never been publicized in this country. Carmen's endorsement and picture were advertised in the June issue of International Musician and the August issue of Down Beat, 1960. Carmen's latest LP is JA-1000 The Carmen Leggio Group and the title is "JAZZ UNLIMITED." He was good enough to give me a copy of this album and after listening to it attentively, I can honestly say that it is a real swinging album and Carmen sounds really wonderful. I certainly agree with Barbara Gardiner of Downbeat who reviewed the album and gave it four stars. You certainly owe it to yourself to visit the Metropole and dig this wonderful tenorman whom I know you will really enjoy.

reminiscing in **TEMPO** by Frank Kelly

WHERE ARE THEY?

MERLE JOHNSTON, 20s & 30s radio saxman, teacher, conductor of his own band (radio) and also conducted Willard Robison's Deep River Music when that wonderful music was presented over the Mutual Network - teaches, designs & mfrs., reeds & mouthpieces - incidentally - in his youth - Johnston graduated in electrical engineering. SPUD MURPHY, teaches arranging and scores for bands in Los Angeles.

JOEL DUROE, Tpt. with Tommy Christain, Claude Sweeten, BLEYER, etc., nowadays does local one niters, teaches, collects hot records - and days is employed by the Union Pacific Railroad - in Los Angeles, Cal. HAROLD GALE, a big time drummer in the midwest during the hey-day of jazz. now leads his own band booked outa Greensboro, N.C. JACK WARD - LAW, Banjoist, who had a fine 30s band at Univ. of N.C., and later toured all over the South East after graduation - is in the insurance biz in Raleigh, N.C. DAVE HARMON, Trumpeter who invented the Harmon mute - and who had a fine 20s band which toured all over the N.E. - even NYC's Roseland ballroom - heads his own finance biz in Burlington, N.C. GRANT BYERLY, Johnny Long's orig. bass player - currently in the jewelry biz in Columbia, S.C.

IRWIN ROSE, who blew sax & fiddler with Ben Bernie, the Mason-Dixon Ork., CBS studios, his own ork from Young's Chinese-American restaurant, mus. dir. for the late Vaughn DeLeath - who later became his wife - currently operates his Locke Lodge Inn & Restaurant in Yorktown Heights, N. Y.

RESEARCHING THE "DOWN SOUTH" BANDS EXPLORATORY

THE GARBER-DAVIS ORCH. was known to be a popular jazz band which toured every nook & cranny of Dixie - and usual instrumentation consisted of pno, dms., banjo, violin, two saxes, tpt & later a st. bass was added. The co-leaders were Jan Garber & Milton Davis, the orig. pianist. At one time, or another - the following comprised the popular Garber - Davis Ork - Jan Garber, violin & front; Rudy Rudisell, pno; Al Senior, dms., Joe Astoria (from Merry England) Banjo; Goldy Goldfield, or Chelsea Qualey, Tpt; Bobby Davis, Johnny O'Donnell (a Hot Clary man) & Carlisle Stevenson, saxes; Joe Rhoades, bass. Recorded on Victor & Columbia. The period of this group was the early 20s. Like Topsy - it grew to a popular big band.

RECOLLECTIONS

HARRISON SMITH

254 NEW YORK AVENUE
BROOKLYN 18, NEW YORK

"MALICE IN BLUNDERLAND"

Short, Short Story

In 1929, some wise guys impressed with the success of the "Cotton Club", Harlem, decided to run a competitive place, and somehow got control of a picturesque mansion on 126th Street, near Lenox Ave. The site was ideal and giant white columnaire pillars on the porch encased colonial styled doorways. Overall design of the place made it seem that George Washington had slept there, too!

At great cost beautiful renovations were made and place was called: "The Plantation".

An agent friend, suggested my interest in booking orchestras there for I grand per week, less my 10% commission, which was to be split with him. I turned the matter of orchestra securement over to "Jelly Roll".

King Oliver's Orchestra had just folded up and Luis Russell had reassembled some of the personnel for one he was starting. "Jelly" asked Luis to let him take it over, since the management only wanted "The Red Hot Peppers". Luis brushed "Jelly" off, with the advice; that it had taken him too long, to get "that far" to be a stooge for him. Another orchestra-name forgotten-got the job.

Things ran smoothly at the place for first 3 nights and then a wrecking crew got in and smashed up everything, including grand piano and music instruments. So ended: "The Plantation."

P.S. "Jelly" was glad that Luis "brushed him off."

"WITHOUT A SONG"

I used to book: Gilbert Holland, big guy with a big voice. He introduced song: "Without A Song" in show "Great Day" accompanied by Fletcher Henderson's Orchestra, in the pit of the famous Park Theatre, NYC., around 1927. Wm. Randolph Hearst produced show at cost of about 100 grand.

Later Gilbert sung "Ol' Man River" in European production of "Show Boat" and somewhere in Europe had photos made showing him boxing with a kangaroo.

On his return to U.S.A. I booked him on a tour of Famous Players Theatres in Canada, which featured orchestras of 40 players and Atwater Kent Radio Programs.

In 1929, I booked him at Regal Theatre, Chicago. Somehow Capone mob saw photos of him boxing the kangaroo and convinced him that he should be a wrestler, rather than a singer. The last time I saw him, he wore a huge white turban and was calling himself: "Hi Gandi."

REGARDING FUTURE ISSUES:

We have in the works three major projects which should soon be in print. One is the PERFECT job (perhaps the greatest discographical compilation ever done). The second project is the re-creation of the fabulous SUPERIOR ledger. And number three is the LOUIS METCALF story which is now in its second year of research.

A fourth major project (very revolutionary in regard to our publication) will be kept secret for the time being. It will without doubt be a major surprise for our readers.

EDISONIA

Ray Wile

THE EDISON RECORDINGS OF
EDUARDO FERRARI-FONTANA

compiled by
Raymond Wile

- 12/11/15 4331 - Pagliacci - Vesti la giubba. Takes A,B,C Passed. (Changed to blasts). Made over 12/6/23 F,G,H (Tests exist at the Edison Lab. Nat. Mon. as follows Take C on ED278; F & G on ED454 and H on ED455)
- 12/11/15 4332 - Tosca - E lucevan le stelle. Takes A,B,C. Passed and issued on 83047 listed 1916-24.

- 10/13/18 6425 - Inno di Garibaldi. Takes A,B,C. Passed and issued on 82555 listed 1919-29. Cyl 29019.

- 11/12/18 6456 - Luna Curtese. Takes A, B,C. Made over 12/6/23 F,G, H. Passed by Edison. Never issued. ((Tests exist at the Edison Lab. Nat. Mon. as follows Take B on ED234; F on ED683; G on ED 684 & H on ED685.

- 12/6/23 9280 - Pagliacci - Vesti la giubba. Takes A,B,C Rej. by Edison (A test of take B exists on ED455 at the Ed. Lab. Nat. Mon.)

Unless the accompaniment was different I cannot explain the use of two master numbers on 12/6/23 - 4331 F,G,H & 9280 A,B,C.

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HOUSE BANDS OF YESTERDAY - COLUMBIA (Cont'd)

An interesting Selvin innovation, usually tied in with the first of the motion picture themes, was to do the number on Columbia as THE COLUMBIA PHOTO PLAYERS or one of the other names or even BEN SELVIN AND HIS ORCHESTRA, always with a vocal interpolation; and the same song, usually with the same arrangement but always without a vocal, and nearly always as RUDY MARLOW AND HIS ORCHESTRA, for the 35c. labels. By this time, the superior Columbia recording and pressings both were present on the Harmony-Clarion-Diva-Velvet Tone-Silver-tone chain, and these were the equal of the more expensive pressings on the Columbia label and, excepting for perhaps some hot jazz being purveyed on some other cheap labels, this was the best buy ever to be offered by any record company and a better one than any other major was offering.

Annette Hanshaw was recruited from the Perfect ranks about 1928 to be Harmony's equivalent of Ruth Etting, and she did right nicely by them, often with the same accompaniments Etting was using, with Venuti and Lang often predominant. A most unusual procedure was followed when Hanshaw was used on all of the Columbia labels for some sides apparently while still contracted to Harmony and the carbon copies of it. For instance, she does LOVER COME BACK TO ME/YOU WOULDN'T FOOL ME, WOULD YOU? (Co 1769-D) which was a 1928 grooving; also two hits from FOX MOVIE TONE FOLLIES OF 1929; BIG CITY BLUES/THAT'S YOU, BABY (Co 1812-D). About the same time, she appears on Okeh with IF I CAN'T HAVE YOU, from Colleen Moore's film, FOOTLIGHTS AND FOOLS, backed with THE RIGHT KIND OF MAN, from a Fox film starring Lenore Ulric (OK 41327), and LOVABLE AND SWEET/MOANIN' LOW (OK 41292). All of this, while she was being featured on the Harmony group in such numbers as TIP-TOE THROUGH THE TULIPS (H-1012), AM I BLUE? (H-940), IF I HAD A TALKING PICTURE OF YOU (H-1066) and MY FUTURE JUST PASSED (H-1178), all from current screen fare. It may well be that no other artist ever appeared simultaneously on as many labels, before or since, and using her own name on all of them, and, undoubtedly, all of them were under Selvin's supervision.

In 1933, American Record Co. took over Columbia, and Okeh and the other 75c. labels came to a standstill, Okeh being reactivated as a 35c. reissue label utilizing the earlier Okeh releases, and Harmony and the other original 35c. platters were discontinued. With this drastic change, the labyrinth of house bands that had been the blood vessels of the Columbia Record body suffered a thrombosis, presently to die and appear in another incarnation of infinitely less complexity and, to one record fan, at least, even still less glamor in the shape of several supervising maestri such as Paul Weston, Percy Faith and last and certainly not least, Mitch Miller, but all of them of relentless conformity.

Coda: My record collection includes a green-label Columbia (12098-F) which is a pair of violin solos of SONNY BOY and A LITTLE LOVE, A LITTLE KISS and the violinist is Benito Selvinc

BLIND WILLIE MCTELL - CHARTERS (Continued)

Some talkabout drinking	1'10"	Talk about people in room	2'45"
BEEBLE UM BUM	2'35'	SALTY DOG	2'50"
Talk about "Salty Dog"	1'40'	WABASH CANNONBALL	2'30"
A MARRIED MAN'S A FOOL	2'00'	Talk about "St. James"	45"
Talk about "A to Z"	40"	ST. JAMES INFIRMARY	2'25"
A TO Z BLUES	1'40"	Talk and "If I had the Wings"	2'00"
Talk about New Orleans	1'40	INSTRUMENTAL	3'30"
GOODBYE BLUES	1'45"		
BASIN STREET BLUES	1'30"		

As is always the case in a session of this kind the performances were uneven in quality; some of them uninteresting, but there was enough of McTell singing and talking to edit from it an interesting release.

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AND
* LONNIE JOHNSON

* have recently
* recorded for
* Prestige.
*
* They will open
* together at
* GERDE'S FOLK CITY
* on West 4th Street
* in New York City,
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* This is a reunion
* after more than
* 30 years
* * * * *

* * * * *
* WE WOULD LIKE
* TO THANK
* MIKE WYLER
* of London England
* for the use of
* the rare Superior
* supplement which
* appears on the
* cover of this
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